

# Cinemathèque

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### NEW ADDITIONAL LOCATION! NEW TIMES!

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### FACTORY - MADE:

The Films of Andy Warhol, Part II

### IN PERSON APPEARANCES BY:

Craig Baldwin, Corinne & Arthur Cantrill, Lynn Hershman, Hyun-Ock Im, Lynn Kirby, Jay Rosenblatt, Lynne Sachs, Cauleen Smith, Phil Solomon, Eric Theise

### PLUS FILMS AND TAPES BY:

Opal Palmer Adisa, Peggy Ahwesh, Stan Brakhage, Jana Birchum, Park Chang-Kyong, Susanne Cockrell, Ken Feingold, Coco Fusco & Guillermo Gómez-Peña, Peter Herwitz, Derek Jarman, Marjorie Keller, Lewis Klahr, Kang Kyoung-Ah, Mark Lapore, Paula Levine, John Maybury, Mona Nagai, Kim Yun-Tae, Marshall Weber and many others

*EMPIRE*, c. 1994 The Andy Warhol Foundation for the Visual Arts, Inc.  
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# zoom

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Elise Hurwitz  
Anne-Marie Schleiner

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Gail Camhi  
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Jennifer Cluck  
Erin Sax  
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### ADMINISTRATIVE MANAGER

Albert Kilchesty

## ADVISORY PANEL

The Cinematheque is pleased to introduce our new Advisory Panel, a lively group of individuals drawn from both the film and larger arts communities, as well as people from the world of business and members of the general public. They have very kindly agreed to help the Cinematheque in a variety of ways and will be on call to provide advice both as we need it and as it occurs to them. We welcome these fine people into our organization and thank them for their generosity and willingness to share with us their ideas and energy.



WHICH WAY IS EAST BY LYNNE SACHS

Nayland Blake, visual artist and videomaker; Stan Brakhage, filmmaker; René de Guzman, visual artist and curator, Center for the Arts at Yerba Buena Gardens; Manuel de Landa, filmmaker and theorist; Marilyn Fabe, lecturer in film, University of California Berkeley; William Farley, filmmaker; Anna-Lisa Froman, marketing manager, Gap/Kids; Steven Gong, arts administrator, Pacific Film Archive; Doug Hall, videomaker and visual artist; Barbara Hammer, filmmaker; John G. Hanhardt, Media Arts Curator, Whitney Museum of American Art; J. Hoberman, film critic, The Village Voice; Su-Chen Hung, visual artist; Robert Koch, gallerist, Robert Koch Gallery; Cornelius Moore, arts administrator, California Newsreel; Lee Nordlund, public relations and marketing, Beringer Winery; Alan Porter, attorney; Lourdes Portillo, film/video maker;

Yvonne Rainer, filmmaker; John Randolph, architect, Interim Office of Architecture; Gail Silva, art administrator, Film Arts Foundation; Don Smith, director of cinematography, (Colossal) Pictures; Greta Snider, filmmaker; Jeremy Stone, consultant, Community Affairs Visual Arts; Trinh T. Minh-ha, filmmaker and professor of film; Barrett Watten, poet; William Wiley, visual artist; Paul Zuber, venture capitalist, Seventh Wave Ventures.

### HAVE FREE TIME AND DON'T KNOW WHAT TO DO WITH IT?

Spend it with the Cinematheque as a volunteer! Volunteers help us with exhibition support, graphic design, publicity, publications, filing, bulk mailings and other essential office projects. To join our happy crew of volunteers all you need is an interest in fine art film and video and a tongue that's not afraid to lick a stamp or two. We're especially in need of volunteers with solid computer and writing skills. Call Albert Kilchesty at the Cinematheque office, 558-8129, for more details on how you can become a Cinematheque volunteer.

## TO ORDER

or receive information about these and other Cinematheque publications, call 415.558.8129 or fill in this order form and send to:

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480 Potrero Avenue  
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Please send me:

**Inciting Big Joy**

copies @ \$4 (US)  
\$6 (Can)

**Cinematograph Volume 5**

copies @ \$12 (indiv.)  
\$25 (inst.)

**Austrian Avant-Garde**

copies @ \$6.50 (US)  
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**1993 Program Notes**

copies @ \$10

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*Yes I'd like to be a Friend of the Cinematheque.*

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Memberships are annual and include exhibition calendars via first-class postage

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One discount admission per show

#### SUPPORTING \$50

Two discount admissions per show

#### CONTRIBUTING \$75

One free admission per show, Cinematheque T-shirt

#### SUSTAINING \$125

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#### LIFETIME \$1500

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The San Francisco Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts Media Arts and Advancement Programs, the California Arts Council, San Francisco's Grants for the Arts. The William and Flora Hewlett Foundation, The Bernard Osher Foundation, Business Members Charles Schwab Corporation Foundation, Image Conscious and Monaco Film and Video, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Center for the Arts at Yerba Buena Gardens.

*A TRIP TO THE MOON BY GEORGES MÈLIÈS*





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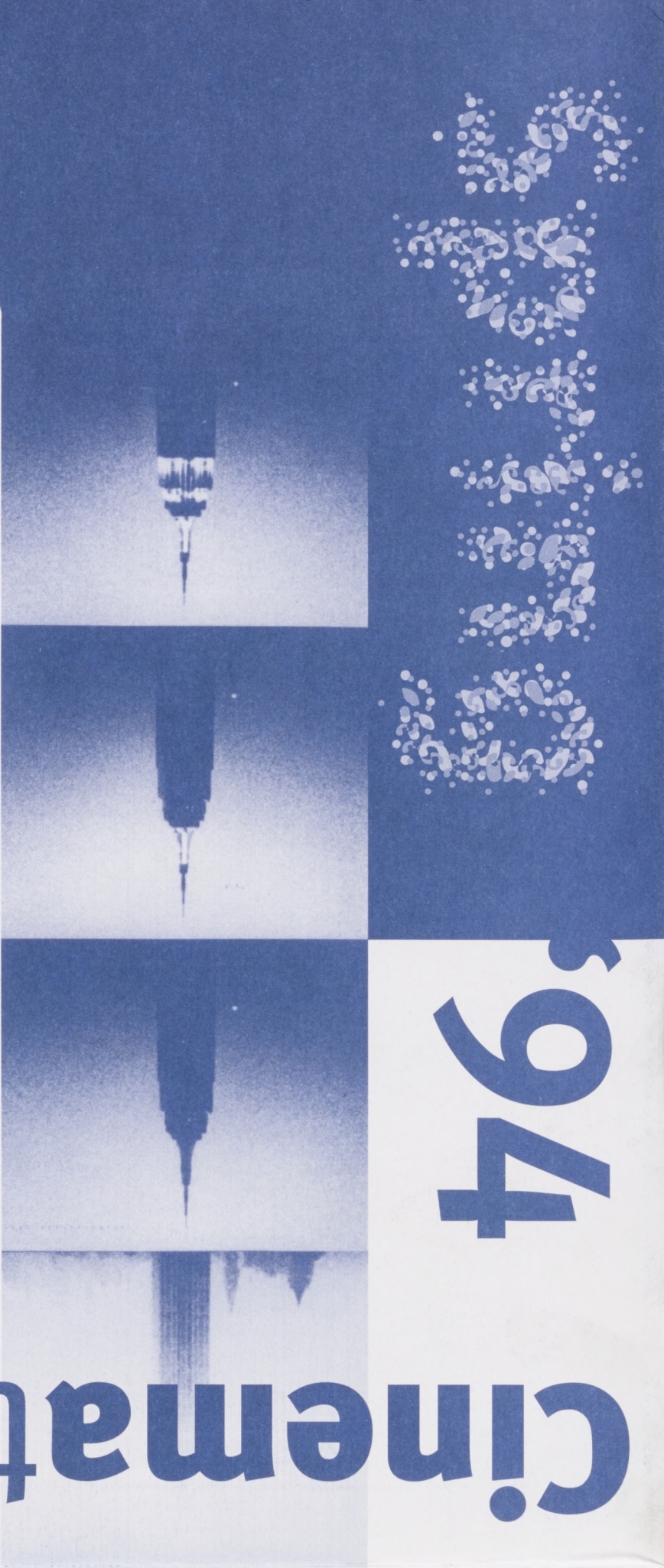
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CORPORATION WITH A MOVIE CAMERA BY JOEL KATZ

DESIGN: JEFF ZWERNER AND DEBORAH WHITNEY  
NEBULAE TYPEFACE: LUC(AS) DE GROOT (BERLIN)

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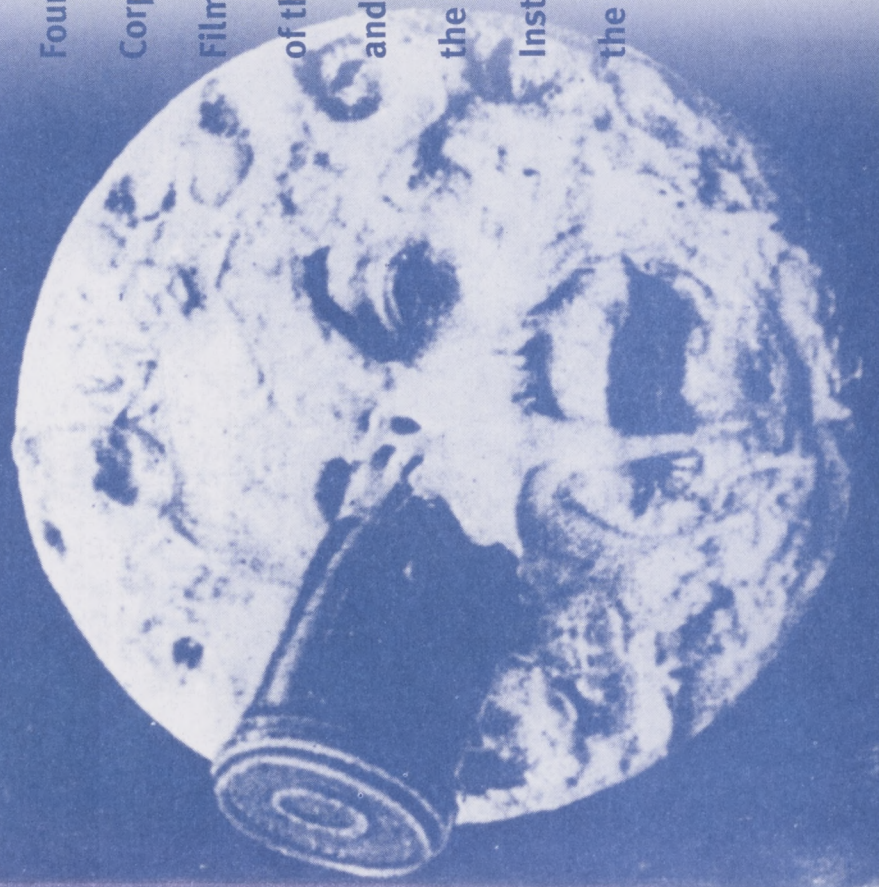
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**April 17 SUNDAY 7:30 PM**  
**SAN FRANCISCO ART INSTITUTE**

**FACING VIETNAM:**  
**FILMS BY LYNNE SACHS AND TRAN VAN THUY**  
In person: Lynne Sachs

In *Which Way is East* (1994, premiere, made with Dana Sachs) San Francisco filmmaker Lynne Sachs travels north from Ho Chi Minh City to Hanoi with her sister, a journalist living in Vietnam. Conversations with strangers and friends—a veteran standing beside a pagoda, a woman inside a Cholon temple, a boy on a Danang street—reveal the flip side of a shared history. Sach's half-hour personal documentary juxtaposes a restlessly seeking camera eye with reflections drawn from the journals of both women. *How to Behave* (1987) by controversial Vietnamese videomaker Tran van Thuy is the troubling portrait of life in a society which can no longer define the differences between hope, humanitarianism and greed. **After the show the audience is invited to an informal Buy Your Own Drink gathering with the filmmaker at a location TBA.**

**April 21 THURSDAY 7:30 PM**  
**CENTER FOR THE ARTS**

**BETWEEN HEAVEN AND EARTH -**  
**THE WAKING EFFECT**  
Curated by Mark McElhatten

Premieres by Stan Brakhage, Lewis Klahr, Peggy Ahwesh, Peter Herwitz, Mark LaPore, Scott Stark, eros/liotta and others. "All at once the assistant felt himself transformed into a cyclamen, sweet worms gnawing at his roots. He felt his blossom to be both sexual organ and unfurling intestines which wantonly allowed themselves to be tickled by the sun. His shameless pleasure forced him to splay his petals more and more until he burst apart and was borne away by the wind a handful of seeds. Suddenly he found himself in several places at once....And as soon as the assistant believed that he had been divided into manyness, he found himself in the glassy planetarium of an eyeball. Was this the heavenly body?" - Gerhard Roth, *Between Heaven and Earth*

**April 24 SUNDAY 7:30 PM**  
**SAN FRANCISCO ART INSTITUTE**

**SMALL-GAUGE TREASURES**  
**SONGS I-XIV BY STAN BRAKHAGE**  
Presented in their original 8mm format

Tonight begins a series of films and videos which were made with standard 'home-use' equipment: regular 8, super 8, video 8 and Pixelvision. Modest, intimate and highly personal, these works offer a welcome contrast to the larger canvases demanded by films and videos designed for public display. Brakhage's cycle of thirty 8mm Songs (1964-69) was made in the aftermath of the filmmaker's epic, Dog Star Man. Through them he re-discovered the spontaneity and immediacy of his own vision, creating scaled-down images sacrificing nothing as complex visual expression. The program will present each Song in sequence, then repeat several a second time.

**April 28 – May 12**  
**SAN FRANCISCO INTERNATIONAL FILM FESTIVAL**  
**AMC KABUKI**

**REACHING THROUGH THE SCREEN:**  
**A TRIBUTE TO LYNN HERSHMAN**  
Special Location, Time and Price:  
Consult S.F.I.F.F. brochure for more info  
Curated by Steve Seid

The San Francisco International Film Festival (in association with the S.F. Cinematheque) will present the first major American retrospective of Bay Area artist Lynn Hershman. Although viewers have had the chance to glimpse each Hershman work as it has been completed, these four programs (plus her installation *Room of One's Own* on view at the Kabuki and the Koch Gallery) offer the first in-depth opportunity to reevaluate her achievement. Program 1: Tribute Program; Program 2: Virtual Diaries; Program 3: Phantom Limbs; Program 4: Virtual Voices.

**May 1 SUNDAY 7:30 PM**  
**SAN FRANCISCO ART INSTITUTE**

**SMALL GAUGE-TREASURES**  
**IN GENTLE MEMORY:**  
**A TRIBUTE TO MARJORIE KELLER**  
Presented in their original 8mm formats

The recent death of Marjorie Keller at age 43 was a shock to all who knew and loved her. A passionate artist, teacher, and writer, Keller was one of the very few during the last two decades whose efforts helped insure a continuing place for independent/experimental film in American culture. Tonight we honor Keller's memory with a program of her 8mm work, films which vividly reflect her belief in the importance of uncalculated, private moments and the individual's voice as a critical part of artistic expression. Titles include: Turtle; Untitled; She/Va; Film Notebook, Part 1; The Web; By Twos And Threes: Women (Std. 8mm); Lyrics (S-8mm).

**May 5 THURSDAY 7:30 PM**  
**CENTER FOR THE ARTS**

**REMEMBRANCE OF THINGS FAST**  
**BY JOHN MAYBURY**  
**PROJECTIONS BY DEREK JARMAN**

Tonight we preview two of the hottest titles in this year's Lesbian and Gay Film Festival. *Remembrance of Things Fast* (1993) is the latest personal work by John Maybury. This director of award-winning music videos is also, sadly, one of the British gay cinema's best-kept secrets. His avant-garde work unites state-of-the-art video effects with a powerfully perverse imagination. *Remembrance* stars Tilda Swinton and a barely recognizable Rupert Everett in a darkly humorous glimpse of media fiction and sexual truth. Derek Jarman's lyrical film *Projections* (1989) was made for the Pet Shop Boys' 1989 Tour. This will be its U.S. premiere. **Co-presented with the 18th San Francisco International Lesbian & Gay Film Festival.**

**May 5th THURSDAY 9:00 PM &**  
**May 8th SUNDAY 3:15PM**

**WASTELAND AND OASIS**  
Broadcast over City College of San Francisco Cable Channel 52

A collection of works by Bay Area makers exploring environmental fragility and methods of survival, these films and videos pose questions regarding the body and its relationship to both urban and natural surroundings. The images used by these artists are sometimes abstractly lyrical or pedagogically literal. Physical terrain and emotional landscapes emphasize the tenuous realities of modern existence: How does the human body simultaneously retain individuality and fight against destruction? Where do we go from here? Curated by Elise Hurwitz and Ariel O'Donnell.

**May 8 SUNDAY 7:30 PM**  
**SAN FRANCISCO ART INSTITUTE**

**A PALIMPSEST OF DREAMS:**  
**PHIL SOLOMON & STAN BRAKHAGE**  
In person: Phil Solomon

Using found footage and original material optically treated in mysterious ways, Phil Solomon's films open portals to fragile worlds of unspeakably beautiful radiance. "Solomon's work ... eludes language, as if the films ... were a palimpsest of obscured meaning." (M. Dargis) His first San Francisco show in four years features the West Coast premieres of several new works, including *Elemental Phrases* (1994), a painstakingly hand-painted and elaborately step-printed 40-minute film made in collaboration with Stan Brakhage; *Clepsydra* (1992), a lyric envisionment of the film strip as a sprocketed waterfall; and a newly revised version of *The Summit* (1987-93) which address Charles Ives' Unanswered Question: Whither the Twentieth Century? **After the show the audience is invited to an informal Buy Your Own Drink gathering with the filmmaker.**

**May 12 THURSDAY 7:30 PM**  
**CENTER FOR THE ARTS**

**POST-COLONIAL CONUNDRUMS**  
Curated and presented by Craig Baldwin

Craig Baldwin, irreverent San Francisco filmmaker and programmer *extraordinaire*, presents "four recent video essays [that] problematize Eurocentric conceptions of the developing world. Coco Fusco & Guillermo Gómez Peña's *The Couple in a Cage* offers comic documentation of the pair's exhibition in Spain on the Conquest's quinqucentennial intercut with archival material on the European spectacularization of the native 'other.' Ken Feingold's *Un Chien Delicieux* posits a faux-surrealist context to an act common in southeast Asia but culturally proscribed in the West: eating a dog. Joel Katz's *Corporation with a Movie Camera* deconstructs the imperial ideology beneath a century of American multi-national industrial films. Marshall Weber's densely edited *Emotional Tourist* evokes the cross-cultural delirium of an occidental in modern-day Egypt." (C.B.)

**May 13 FRIDAY 7:30 PM**  
**SAN FRANCISCO ART INSTITUTE**

**OPEN SCREENING**  
Guest presenter: Cauleen Smith

The Cinematheque will host our final Open Screening for the Season: the first 100 minutes of films and videos submitted to the Cinematheque office by 6:00 PM Thursday, May 12 will all be screened. **Only recently completed work under 15 minutes will be accepted.** Tonight's guest presenter will be Cauleen Smith, who will begin the evening with a selection of her own work.

**May 15 SUNDAY 7:30 PM**  
**SAN FRANCISCO ART INSTITUTE**

**WHITHER CYBERSPACE?**  
Internet Consultant & Educator Eric Theise in person

"Going online" has special meaning to videomakers, but to most people it means using computers and modems to connect to bulletin boards, conference systems, global computer networks, and < dramatic pause > cyberspace. Does this digital territory hold anything of interest to the film, or video, maker? You bet! Tonight's event will cover the basics of global network infrastructure and tools like electronic mail, gopher, WAIS, and Mosaic. We'll take a look at media-specific resources on the Internet and USENET, as well as Arts Wire, Film/Tape World's Media Planet BBS, The WELL, and other systems, some still under development. (E.T.) Eric Theise, co-founder of Bay Area Internet Literacy, workshop coordinator for the Exploratorium's Multimedia Playground, and editor of the forthcoming *Millennium Whole Earth Catalog's* Internet pages will lead this spirited romp. **Co-sponsored by X—Factor.**

**May 19 THURSDAY 7:30 PM**  
**CENTER FOR THE ARTS**

**THE SMELL OF BURNING ANTS**  
**BY JAY ROSENBLATT**  
In person: Jay Rosenblatt

San Francisco filmmaker Jay Rosenblatt will premiere *The Smell of Burning Ants* (1994, 28 min.), a haunting account of the pains of growing up male. ...*Burning Ants* evocatively presents the inner and outer cruelties that boys perpetrate and endure. Rather than glorifying and romanticizing boyhood, this film shows macho indoctrination as the horror it truly is. Also: *The Quiet One* (1948, 67 min.), a neo-realist drama by Sidney Meyers, Janet Loeb, Helen Levitt and James Agee which follows a black youth in Harlem as he descends from bitter isolation into delinquency. **After the show the audience is invited to an informal Buy Your Own Drink gathering with the filmmaker at a location TBA.**

**FACTORY-MADE:**  
**THE FILMS OF ANDY WARHOL PART 2**

Between 1963 and 1968 Andy Warhol produced approximately 60 films. The majority of them had been unavailable for public exhibition for over 20 years until the Museum of Modern Art, under guidance of the Whitney Museum, released a dozen restored titles in 1989, making the cinematic genius of Andy Warhol visible at last to an entire new generation for whom they were the stuff of legend. This year MOMA has released another batch of Warhol titles, including *Empire*, *Bufferin*, *Poor Little Rich Girl*, *Haircut*, *The Velvet Underground and Nico* and *Bike Boy*, which we are pleased to present during the next four Sundays. Thanks to Callie Angell, Adjunct Curator, The Andy Warhol Film Project, Whitney Museum of American Art for supplying critical and historical information for the following descriptions. **Presented in cooperation with the Pacific Film Archive.**

**May 22 SUNDAY 7:30 PM**  
**SAN FRANCISCO ART INSTITUTE**

**ANDY WARHOL PROGRAM 1**  
**HAIRCUT (No. 1) (1963)**  
**POOR LITTLE RICH GIRL (1965)**

One of the most rewarding films from Warhol's silent period, *Haircut* illustrates his early attempts at developing and refining a minimalist film aesthetic. Shot from a number of different angles, *Haircut* transforms a mundane action into a homoerotic performance. *Poor Little Rich Girl* is an extended portrait of Edie Sedgwick—the most glamorous, tragic, and greatest Warhol superstar. Edie's extraordinary film presence is captured in several other Warhol films, but none of them as totally "Edie" as here.

SPRING

**June 11 SATURDAY 7:30 PM**  
**SAN FRANCISCO ART INSTITUTE**  
**DIEGO RIVERA GALLERY**

**FILM-PERFORMANCE**  
**PROJECTED LIGHT:**

*On the Beginning and End of Cinema*  
by Arthur & Corinne Cantrill

Australian filmmakers and publishers Corinne & Arthur Cantrill present *Projected Light*, a meditation on the end of the photochemical era featuring multiple film and slide projections, audio tape, and live performance. The Cantrills reflect on the imminent death of *cinema*—of projected light as an artform—by celebrating its essence: light, motion, physics, chemistry, and imagination. An homage to the early history of film and a recapitulation of the Cantrills' 30-year career as experimental filmmakers, it challenges "the last filmmakers" to act *now* to ensure a future for cinema and filmmaking technologies before they disappear forever into the digital ether.

**June 12 SUNDAY SPECIAL TIME AND**  
**ADMISSION:TWO SHOWS: 7:00 AND 9:15**  
**SAN FRANCISCO ART INSTITUTE**

\$7 general/\$4 discount

**ANDY WARHOL PROGRAM 4**  
**BIKE BOY (1967-68)**

Motorcyclist Joe Spencer is the protagonist and object of desire in this roguish sex comedy. Yet another portrait, *Bike Boy* depicts a young, working-class "bikie" who is decidedly out of his element in the sophisticated world of Warhol and his superstar friends (Viva, Ingrid Superstar, Brigid Polk and Ed Weiner). "One of the most liberating experiences of my life was seeing *Bike Boy* ... Viva was in a bathtub with a man, telling him if he wanted to make plastic sculptures he should just do it and shut up about it. As I watched this film I thought: 'That's for me.'" (Gary Indiana) **Co-sponsored with 18th International Lesbian and Gay Film Festival.**

**June 16 THURSDAY 7:00 PM**  
**CENTER FOR THE ARTS**

**ARTICULATED SILENCES**  
Revealing invisible content  
Curator/artist Lynn Kirby in person

**PART I: FILM, VIDEO, AND POETRY**  
How is silence articulated in an era when plot and action define narrative and time, as content is considered invisible? Out of the corner of the eye, this group of artists question and explore personal experiences of time. This exhibition opens a conversation about other ways of telling stories and describing experience that is related to listening, silence and a state of being in-between. The artists included work with time and silence, light and words, on the screen or in space. (L.K.) Participating artists include, Opal Palmer Adisa, Tori Breitling, Sarah Bird, Jana Birchum, Susanne Cockrell, Lynn Kirby, Paula Levine, Mona Nagai and Mary Tsiongas.

**PART II: INSTALLATIONS**  
**9:00 PM VICTORIA ROOM**  
**180 SIXTH STREET (AT HOWARD)**  
Following the screening, the audience is invited to a reception of installation works by the artists. The installations will be open to the public through June 21st daily, from 12:00 pm to 6:00 pm. **This show is co-sponsored by the Victoria Room.**

**June 19 SUNDAY 7:30 PM**  
**SAN FRANCISCO ART INSTITUTE**

**HOW HIGH THE MOON**  
An Evening of Lunar Mystery, Magic & Mayhem  
Curated and presented by Albert Kilchesty

Human beings have gazed at the moon in awe and wonder for millennia. We've endowed it with magical powers and created fantastic stories about it, fancying its majestic inscrutability and absolute unattainability. All this changed irrevocably 25 years ago when Neil Armstrong stepped onto the moon's surface and uttered the most contrived bit of dialogue in the history of colonial expansion. Fortunately, the sobering lunar data gathered by the Apollo missions has not dimmed the moon's special place in our collective consciousness, where it still resides as a place of magic and mystery in all its glorious, delirious mooniness. (A.K.) Films include: *A Trip to the Moon* (1902), Georges Méliès; *Rabbit's Moon* (1972), Kenneth Anger; *Moona Luna* (1990), Emily Breer; *Bottlecan* (1994), Luther Price; and more.

**SAN FRANCISCO ART INSTITUTE**  
800 Chestnut Street

**CENTER FOR THE ARTS (YERBA BUENA GARDENS)**  
701 Mission Street at 3rd

**ADMISSION:**  
\$6 General \$3 members, SFAI students, seniors, disabled

**NEW STARTING TIMES!**  
Unless otherwise noted, **All shows begin at 7:30 pm**

**FOR MORE INFORMATION PLEASE CALL 415. 558. 8129**